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know, will be brought right by the local tone to be passed over it. Here you mix each tint independently of every other, taking care only to match the tint which you perceive in nature. But it evidently requires a good deal of skill to strike at once the correct tone and value and to lay it within the proper bounds and blend it as much or as little as may be required with the neighboring tones, all at the one operation. Accordingly, you should use this method, at first, for studies of color. As you get on, though, you will find it the most available for subjects under a broad light, as that of noon or of a gray day. The other sort of study will always remain the best suited to subjects in which light and shade (*chiaroscuro*) play a principal rôle. For other subjects you will learn to work between the two methods.

**THE SKY.** The difficult point in painting a sky, whether clear or cloudy, is to make it recede. To succeed in this one should observe very carefully the colors and values of different parts of the sky, particularly of those approaching the zenith and those approaching the horizon. The *vibrating* quality of a clear sky it is also an object to render. A good landscapist in painting a perfectly clear sky will use a variety of tones, and play them among one another so as to get an appearance of unity without monotony. In water-color this is best done by going over the flat or simply gradated tint first laid with pure water and painting into it, with light but decided touches, using stronger and stronger tones until you arrive at the depth of color required for the upper part of your sky.

Stormy skies are best painted with a rather large black sable, taking one group of clouds at a time and modelling it as you lay it in. To allow of this the paper should first be moistened. Commence with the lightest tones; paint the half-tints and darker tones into them with another and smaller brush, and, before the work has dried, take out the high lights with a bit of blotting-paper rolled up in the form of a stump for crayon. For very "dirty" skies, a moistened bristle brush may serve better than the blotting-paper to take out lights.

When the sky is finished it will probably look too patchy, but a few washings with your large badger brush and clean water will soften and harmonize it sufficiently.

**THE DISTANCE.** It is a good plan to commence with the distance and let it govern the rest of the work, for if you commence with your foreground you may find it extremely difficult to bring your distance into harmony with it. It is a good rule also to leave details out of the distance as much as possible. It is true, you see them; but if you were to attempt to paint all you see in our atmosphere, a single picture might take you your lifetime. The thing to remember is, that however visible the detail in the distance may be, as a rule it is more conspicuous in the foreground, and the relations of part to part are what it is most necessary to study.

**MIDDLE DISTANCE.** The ground, if it is bare of trees and forms a large part of the picture, cannot be studied too carefully. One should proceed from the distance toward the foreground, taking particular notice of any cropping up of rocks upon the surface, also of the sort of soil that covers them—whether sandy or loamy—as well as the nature of the vegetation.

**FOREGROUND-TREES.** We have quite a number of handsome and picturesque trees which are but little known in Europe, such as the American elm, beech, and white oak, the tulip tree, the hemlock, etc. Others of our trees assume colors in the fall and in spring which are unknown to European artists. But little good can be got then by studying English or French or German manuals of tree-drawing and painting. You must go direct to nature and copy what you see. A few general hints may be useful:

In studying the trunk too great attention cannot be paid to the drawing of the shadows cast by the branches. The manner in which the bark cracks as the tree grows is a very important characteristic. Note how it peels off from the birch, scales off from the oak, forms a net-work of ridges on the willow, etc. The most important part of a branch is where it joins the trunk, or where one branch springs out of another. The manner of this is different in almost every species of tree. The way in which the roots take hold of or enter the ground is, likewise, important. In treating the foliage one should do, as in the distance, suppress detail as such, taking care of the masses, their values, their modelling, the character of their outline. For the outlying groups of leaves a simple touch with a ragged and badly crushed brush will often *indicate* them sufficiently. Enough *drawing* should, however, be introduced to characterize the species, and if the tree is in the immediate foreground,

the individual as well. This can be done with touches proportioned to the size of the leaves and by noting their directions and grouping. Should a branch come quite close, these touches will take the form of the leaves. All the illustrations in this article are good tree studies.

**WATER.** It is well to lessen the grain of the demitronch, when water is to be represented, by the use of a burnisher. It is sometimes of advantage to do the same for skies and distances. This will allow of finer drawing of the reflections, which must be done with flat touches, and without the aid of several expedients which are permissible in representing the real appearance of the things reflected.

ROGER RIORDAN.

#### HINTS ON FIGURE-PAINTING.

Selected from John Collier's "Manual of Oil-Painting." (Cassell & Co.)

As to the sort of drawing that is especially useful as a preparation to the practice of figure-painting, the author remarks: In the first place anything like elaborate stippling, or, indeed, any finicking work, should be absolutely eschewed. The figures should be carefully modelled, but the effect should always be got in the simplest and broadest way. For this reason I strongly recommend that the shading should be done with the stump. The effect will be more like that of oil-painting than any work done with the point could be, and the execution, also, is not dissimilar. It is also a very speedy process—which is a thing not to be despised; for, although a painter should never be in a hurry, yet he should always wish to do his work in the shortest possible time.

WHEN a sufficient power of drawing has been gained in this way, it is as well to do one or two paintings from a cast. These paintings should not be monochromes—that is, black-and-white drawings in oil paint—but should be true paintings, reproducing with great care every variety of shade and color in the cast. It is better that the cast should be an old one, so that it is of some definite color. A quite new white cast is a very difficult thing to paint, and requires a delicacy in the perception of minute differences of color which it is hardly fair to expect in a beginner; for it must be recollected that even a white cast is not mere black-and-white; it is sure to have color of some sort, if only that reflected from the surrounding walls. As regards color, any cast is a difficult thing to paint—indeed, almost as difficult as the human figure; but then it has the great advantage of not altering its color, as the human figure is apt to do from day to day, and even from hour to hour, to say nothing of its remaining quite still.

PARTICULAR attention should be paid to the blending of one tint into another, so that the modelling shall appear rounded and delicate.

WHEN we finally come to painting the human figure, we should still persevere with our original method; but we must look out very carefully for minute differences of tint; and, above all, we must pay great attention to the texture. Quite apart from the question of color, any one can see that a cast looks as if it were made of a different kind of stuff from human flesh; it looks much harder and less transparent; and this difference should be carefully preserved in our paintings. How, then, shall we give the proper texture to our flesh-painting? This is chiefly to be done by paying great attention to the edges. The outlines of a cast are uniformly sharp all over, and should be so painted. The human figure, on the other hand, is covered with little hairs, too minute to be seen separately, except quite close, but sufficiently visible to render the outlines soft and blurred. These hairs are much more abundant in some places than in others, and in some few places they are quite absent. These differences should be carefully rendered in all flesh-painting. For instance, even in women they are very abundant on the upper lip, whereas they are generally absent along the ridge of the nose. Again, the human skin is partly transparent, and this in itself makes the edges softer than those of a cast.

IN places the coloring of the skin is slightly broken and mottled; this is nearly always the case to some extent on the cheeks, even in people with very good skins. In such places the color must be put on accordingly; that is, one or two different tints should be dabbed on separately, and not smoothed too much into one another. Of course, there are all sorts of differences of texture in

different individuals, and they should all be carefully rendered. Wherever the skin seems rough, or covered with wrinkles too fine to be seen separately, the paint should be put on roughly; and generally in the first painting the brush-marks should be so put on as to indicate the general direction of any furrows or crinkles in the skin.

HAIR should be painted with a large brush in the first place, and every endeavor should be made, by brushing the paint on lightly and dexterously, to indicate the lie of the separate fibres. Then in the finishing, wherever a stray hair or two are seen definitely from a considerable distance, they should be put in separately with a writer brush.

A STUDY of the more obvious facts of anatomy is useful to the student, especially in the representation of motion, where, of course, direct observation of the model does not help us much; but we must always be on our guard against letting our knowledge override our observation. There is hardly anything in art more offensive than an elaborate display of misplaced anatomical knowledge, such as figures showing every muscle in their bodies, "looking," as Leonardo says, "for all the world like bags of walnuts." In fact, anatomy is a good servant but a bad master. Unless great care be used it is apt to encourage that (artistically) pernicious tendency of the natural man to represent things not as he sees them, but as he imagines they really are.

THE choice of a subject for a picture is one of great difficulty. That this is so may be readily inferred from the fact that the old masters went on painting the same narrow range of subjects one after another; while the moderns, in their efforts to be original, generally succeed in getting extremely bad subjects.

A REALLY good subject should be, in the first place, interesting; that is, it ought to arrest our attention and set us thinking. It ought, if possible, to be beautiful, and it ought to more or less explain itself; that is, one should be able to guess at the general nature of the incident without having recourse to an elaborate written explanation. It is true that many fine pictures do not fulfil these requirements, but I venture to think that they would be still finer if they did.

FOR many reasons modern subjects ought to be the best. After all, what is going on around us at the present day is more interesting to a healthy mind than all the records of the buried past. And, again, modern subjects have the great advantage that they can be so much more truthfully rendered. All historical painting is more or less guess-work, and is certain to be false in many particulars; a falsehood which may pass muster to-day, but which will probably be found out eventually, as historical research advances.

BEFORE making the slightest sketch, before even thinking of the composition of the picture, the painter should familiarize himself with all the surroundings of his subject. He should know how the people were dressed—if they are historical characters, what they looked like—what were their habits and customs, what houses they lived in, what scenery surrounded them. Having got fairly clear ideas on all these points, he should let his imagination play round the subject, until it seems to make some kind of mental image. If this mental image appear to be fairly well suited for a picture, a rough sketch should be made of it in charcoal. Should the image seem hopelessly unpictorial, the subject must be turned about in the mind until some image of better promise appears.

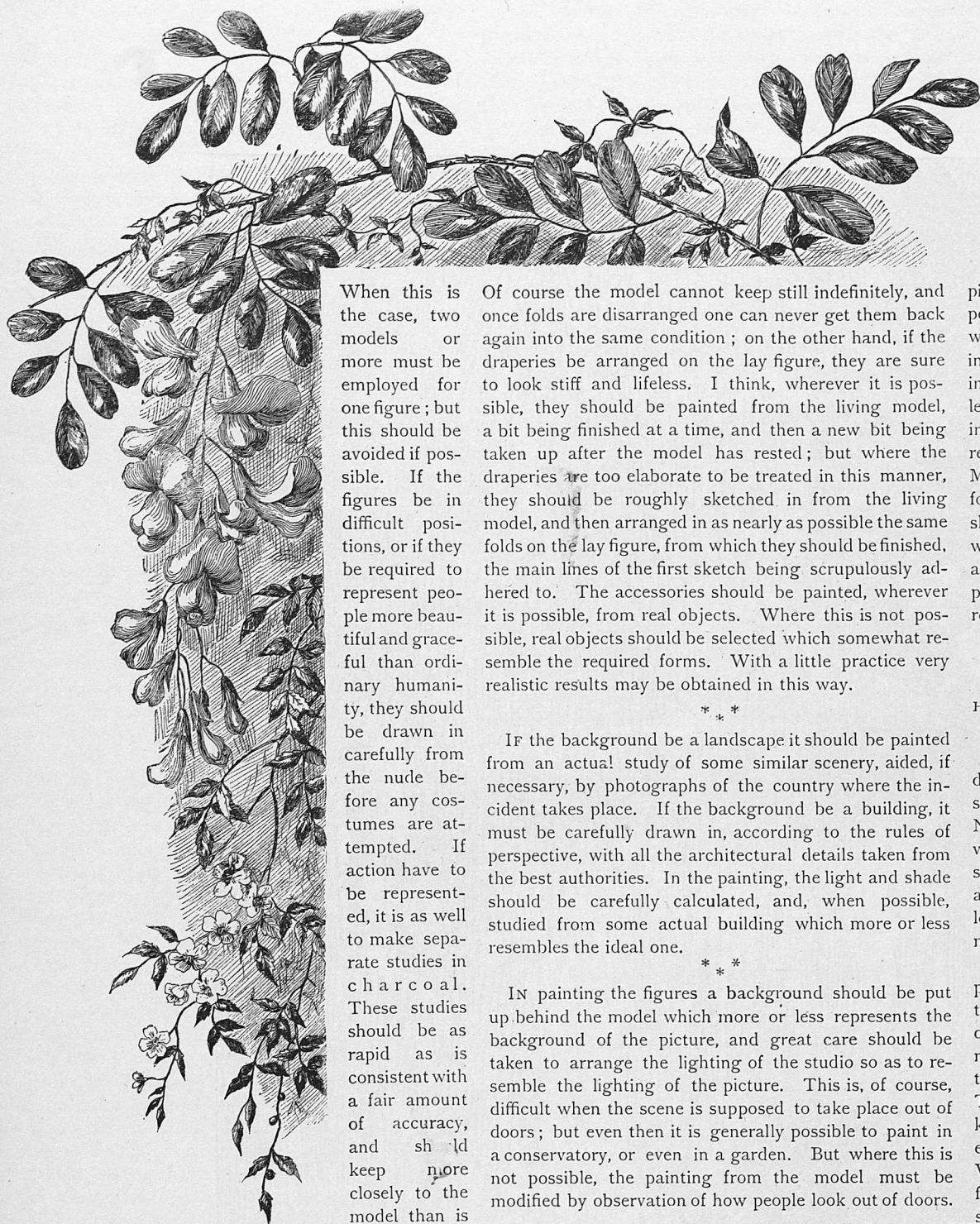
WHEN the charcoal sketch has been made, the figures should be altered and shifted about until the lines of the composition seem fairly satisfactory. Then a little colored sketch should be made, with no pretensions to accuracy of any kind, but merely giving the rough idea of the coloring and the light and shade. This, also, should be knocked about until the result seems promising. Then models should be selected with great care as appropriate as possible to the personages of the picture.

IT sometimes happens that a model with an unsuitable figure will have a suitable face, and *vice versa*.

SKETCHING FROM NATURE IN WATER-COLORS. BLACK AND WHITE RENDERING OF A STUDY FOR COLOR MAINLY.







When this is the case, two models or more must be employed for one figure; but this should be avoided if possible. If the figures be in difficult positions, or if they be required to represent people more beautiful and graceful than ordinary humanity, they should be drawn in carefully from the nude before any costumes are attempted. If action have to be represented, it is as well to make separate studies in charcoal. These studies should be as rapid as is consistent with a fair amount of accuracy, and should keep more closely to the model than is quite advisable

for the picture. When a satisfactory study has been made, it can be copied on to the picture with as much added vigor and grace as the draughtsman is capable of giving.

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Of course we must here abandon all idea of slavishly copying the model. If action is required no model can possibly take up the right position for more than a very short space of time, if, indeed, it be possible to take it up at all. The artist must get an intelligent model, and work as best he can from momentary glimpses. He must give the model plenty of rest, and trust more to his memory than to actual copying. Again, very few models are sufficiently well proportioned for ideal or classical figures; so the drawings made from them must be corrected from a knowledge of the antique. Indeed, it is an excellent thing to have a cast or two from really fine statues to refer to from time to time, but they will not be of much use unless his previous training from the antique has well saturated the painter's mind with a knowledge of fine proportions.

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ONE thing should be recollected in painting classical costumes, and that is, that we have derived from the statues a very erroneous idea of their plainness and absence of decoration. The vase-paintings and the little terra-cotta figures abundantly prove that they were often elaborately ornamented and brightly colored. I have found myself that questions of Greek and Roman costumes are very satisfactorily dealt with in Rich's "Dictionary of Antiquities," which, indeed, in all respects, is particularly valuable for the sort of information required by artists.

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In anything like elaborate draperies the great difficulty arises of how to paint them from the living model.

Of course the model cannot keep still indefinitely, and once folds are disarranged one can never get them back again into the same condition; on the other hand, if the draperies be arranged on the lay figure, they are sure to look stiff and lifeless. I think, wherever it is possible, they should be painted from the living model, a bit being finished at a time, and then a new bit being taken up after the model has rested; but where the draperies are too elaborate to be treated in this manner, they should be roughly sketched in from the living model, and then arranged in as nearly as possible the same folds on the lay figure, from which they should be finished, the main lines of the first sketch being scrupulously adhered to. The accessories should be painted, wherever it is possible, from real objects. Where this is not possible, real objects should be selected which somewhat resemble the required forms. With a little practice very realistic results may be obtained in this way.

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If the background be a landscape it should be painted from an actual study of some similar scenery, aided, if necessary, by photographs of the country where the incident takes place. If the background be a building, it must be carefully drawn in, according to the rules of perspective, with all the architectural details taken from the best authorities. In the painting, the light and shade should be carefully calculated, and, when possible, studied from some actual building which more or less resembles the ideal one.

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In painting the figures a background should be put up behind the model which more or less represents the background of the picture, and great care should be taken to arrange the lighting of the studio so as to resemble the lighting of the picture. This is, of course, difficult when the scene is supposed to take place out of doors; but even then it is generally possible to paint in a conservatory, or even in a garden. But where this is not possible, the painting from the model must be modified by observation of how people look out of doors.

FEW visitors to the Metropolitan Museum who glance at the collection of water-colors by Mr. W. T. Richards know anything of Dr. S. L. Magoun, whose name the gilded tablets announce as their donor. His recent death has brought to light a number of pleasant art stories, for Dr. Magoun was one of the first men to encourage American art, and, however judicious or injudicious his own purchases may have been, his example was of value, as the following story, told by Mr. Wm. Hart, will prove: "In 1855," said Mr. Hart, "Dr. Magoun gave me an order for two small pictures. While I was painting them he came one day to my studio, bringing with him a friend. 'I've brought George,' he said. 'I'm going to give him one of these paintings. I want him to get a taste of the tiger's blood.' When the picture was painted 'George' got it. Then of his own motion 'George' got another picture, and so he went on buying here and there until he had spent \$20,000 in American paintings. Unfortunately, some years after, 'George' failed in business, lost everything, and the pictures were sold to satisfy his creditors. In the \$20,000 spent there were \$30,000 results. A picture that cost \$10 sold for \$200; another for \$100 brought \$250. I sold him a picture for \$60 that brought \$200. The result was that 'George' not only paid off his creditors, but had \$10,000 to start afresh."

ON the occasion of the recent exhibition in Paris of Millet's works, the Municipal Council was informed that an important painting by Millet had been found at the Ministry of Fine Arts. "Galignani" says: "The Committee were about to add this work to the catalogue, when a singular discovery was made concerning it. M. de Nieuwerkerke, who bought the picture for the State, placed it in the hands of a lady named Mme. Tro-

lon, who kept it for some years. The apartment was the scene of a fire, and the picture was so much damaged that scarcely any of it remained. When it was returned to the Minister, the latter sent for M. Briottet, the restorer employed by the State, and he succeeded in restoring the part which had been almost entirely destroyed, in the spirit of the master [sic]. The committee intend to place these facts on record in their exhibition catalogue, and the circumstance is likely to excite considerable interest and curiosity on the part of visitors to the exhibition." The New York Tribune says: "This

picture originally showed in the left foreground a peasant reclining tying up his shoes; a little beyond, two women leaning on rakes, another stooping and gathering herbs; on the right a water-course and several cows; in the background a meadow. After the fire there was left only the reclining peasant, the head of one of the standing figures, and the hands of the herb gatherer. All the rest was completely destroyed, and was 'restored' by M. Briottet, 'painter-restorer to the Louvre.' It therefore becomes an interesting question whether the picture shall bear the signature of Millet or of Briottet." This would be just the sort of "Millet" to find its way into an American collection; but after this exposé, it will probably find its way to one of the South American republics.

#### SUMMER SKETCHING.

##### HINTS FOR MAKING STUDIES OF FRUITS AND FLOWERS FOR FUTURE REFERENCE.

THE summer is the time to prepare material for future decorative painting by making studies of appropriate subjects in flowers and fruit as they come into season. None but those who possess it can really appreciate the value of a portfolio filled with intelligent and truthful studies from the woods, the field and the orchard. Few amateurs really understand their worth, and others neglect to make them from want of a little advice as to the method of working.

Remember that what you are about to do is for personal reference only, and not for show. You must try to get a striking effect with the smallest possible amount of labor. Your studies are to be viewed in the light of notes, just as an author makes jottings which afterward take form and shape when fitted in their proper place. The materials needed will cost you little. Almost any kind of paper will do. Some of my most successful efforts have been executed on common cartridge paper. Water-colors I would recommend in preference to oils, for the simple reason that much time and trouble is saved in the matter of preparation and clearing up. Besides, water-colors are easier to carry about.

If the reader should prefer to use oils, he will find ordinary brown paper as good as anything for the purpose. If a white background be desired, what is known as butter paper is excellent to paint on, because the paint does not sink in, nor does it run when laid on. Any buttermilk man will tell you where to get it, or, better still, supply you with a few sheets. The brown paper must, before being used, be soaked in a bath made by melting a small lump of common size in a little boiling water—an old tea-tray does very well to pour the mixture in. See that every part of the paper is wetted on both sides, then hang it up to dry by the two top corners to prevent it curling. When dry it is ready for use.

For water-colors, in addition to your usual outfit, provide yourself with a bottle of Chinese white, and be sure it is the best; otherwise it will not keep its color. Now let us set to work.

In selecting your subject do not be fastidious. Often charming plants are passed by because at first sight they do not strike the eye; and yet they may be peculiarly adapted for decorative purposes. Try to train your eye to discern at a glance the practical uses of the different kinds of growths. As a rule, single flowers are preferable, and it requires more skill to depict a double flower, especially in a rapid sketch. Having chosen your subject, before beginning to draw deliberately study it. You will find it a saving of time in the end, and you can never hope to succeed in making your flower-painting look natural unless you grasp in all its details the habits of each particular plant you would portray. Is the stem stiff or pliable? How do the branches spring from the parent stem? Are the leaves transparent or solid in texture? What is the general tone of their local coloring? Then with regard to the flower itself: however various the stages from bud to blossom, the same characteristics